THE XITH DYNASTY TEMPLE

AT

DEIR EL-BAHARI

PART II.

BY

EDOUARD NAVILLE

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WITH ARCHITECTURAL DESCRIPTION BY

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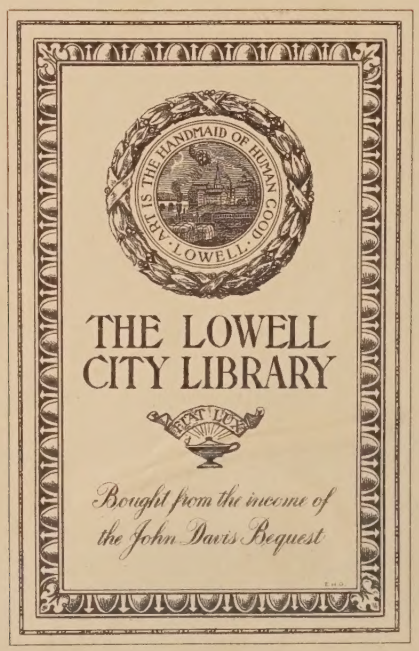

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PREFACE.

THIS volume gives the results of the final campaign at Deir el-Bahari, during the winter of 1906–7, when the work was started by Mr. Currelly shortly before my arrival, and we were joined by Mr. Dalison and Mr. Dennis.

The back part of the temple was excavated during that season. It led to the discovery of the subterranean sanctuary; and, the whole building having been cleared, a complete plan of the structure could be made.

Unlike Part I., we have here the description of a finished work. In some respects it has modified the views we had derived from the former excavations, but it has shown conclusively that this curious temple is the work of one king, and that the small shrines bearing the name of another ruler are certainly later additions.

In this volume Mr. Somers Clarke has again given us the benefit of his great experience of Egyptian architecture. We are indebted to him for the restorations of the temple, made with the assistance of Mr. Edmond Fatio of Geneva, the author of the plans and of the perspective drawings in the frontispiece.

Special attention has been given to the shrines, some of which have been restored by Mme. Naville from a great number of fragments. As this kind of monument is at present unique, several coloured plates of these fragments have been given; and this accounts for the number of plates not being so large as in Part I.

Phototypes and coloured plates have again been executed by the "Société des Arts Graphiques" in Geneva.

With this volume ends the description of all that is part of the funerary temple of Mentuhetep II. In the next Part we shall give an account of the small objects and votive statues which were deposited in its precincts at various times, most of them much later than the construction, to which they do not properly belong.

EDOUARD NAVILLE.

Malagny, *March*, 1910.

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THE XITH DYNASTY TEMPLE AT DEIR EL-BAHARI.

PART II.

CHAPTER I.

THE WESTERN PART OF THE TEMPLE.

By Edouard Naville.

During the winter of 1906-7 the excavation of the temple of the XIth Dynasty at Deir el-Bahari was entirely finished. The back part was cleared, and we could ascertain, not only that this back part was more extensive than the pyramid with the surrounding colonnade, but that it was the main part of the construction, what we may call the temple itself, where stood the chief sanctuary. Nearly the whole of the temple was built within a rectangle cut in the mountain, so that on three sides the colonnades stood against natural rock walls.

In the spring of 1906 we had stopped at the entrance of a wide sloping passage going down into the rock. This starts from the middle of a court, lined on both sides with a single colonnade. When we began clearing the passage we very soon saw that it sank into the rock, while the temple continued above at a slightly higher level than the court; and, to our great surprise, we discovered parallel rows of columns which extended from one side of the rock to the other. We found as many as ten rows of eight columns each, so that there was in front of the end wall on the west a large hypostyle hall of eighty columns, built in front of a small speos cut also in the rock (Pl. iii.). The columns, of most of which we found only the bases, are exactly like those of the other colonnades, in sandstone with a white coating, and with the name of Mentuhetep II. in blue.

The rock was everywhere covered with a stone facing, on which were sculptured scenes of worship and offerings; we found a great many fragments of them, but except for two pieces these facing-stones were entirely destroyed. It is evident that already at a very early date the temple was a convenient quarry. The stone material was used in the structures raised by the kings of the XIXth and XXth Dynasties.

This great hypostyle hall is interesting because it shows the same disposition which we find later, especially at Karnak, the pronaos developing into a large hall. It is the first example of a hall of eighty columns, in front of what Strabo calls the σῆκος, the sanctuary.

The Egyptians gave various names to such a hall; one of the most frequent being *usekht* , the "wide hall," or sometimes the "hall of the rising." Its existence here shows also that the form of worship, the ritual, at the time of the XIth Dynasty was very like what it was later on. In this hall the great processions, one of the most important ceremonies of the Egyptian cult, were formed; there they marched, the priests carrying on their shoulders the sacred boat, with a

shrine containing the emblem of the god or goddess of the temple.

We see further that between the pronaos and what we shall call the holy of holies, where the sacred emblem was preserved, there was a room, called, as we know from Ptolemaic inscriptions, the "room of the altar" or "of offerings." This room exists in the shrine of Hathor in the great temple.[1] But in the old temple it is not isolated; it is cut out of the hypostyle hall. It is formed by two limestone walls enclosing six columns, and turning at right angles, so as to make a door. Between the columns, in the middle of the passage, is a cubic block of limestone, with a circular depression cut in the sloping top (Pl. iv.). This is clearly an altar. Not very far from this hall was found the table of offerings with the name of Mentuhetep II. (Pl. x.).

On the limestone walls of this hall, inside and outside, were beautiful sculptures, of which we found several fragments.

One of them is particularly interesting, because it shows that the king was the god or one of the gods of the place (Pl. v. D). He is seen sitting on a throne; he holds a long stick and the flail of Osiris. On the throne is painted the emblem of the union of both parts of Egypt. Underneath is a formula which is frequently found on the throne of a living king: "life, duration, happiness, joy are before the feet of this good god; the *tuat rekhiu* live every day." The amulets of life, stability, and happiness are painted above the throne; and curiously the is here replaced by the buckle . What shows that the king is alive is the fact that a god, whose hand only is seen, is worshipping him; behind him are Set and Hathor. The inscription shows that Set has been restored by Rameses II., who was a worshipper of this god, as we know from many inscriptions, especially those at Bubastis. On another block (Pl. v. C) Mentuhetep is between two gods; behind him is Hathor who says: "I will join for thee the two lands as was ordered by the spirits of . . . ." The king stands with hanging arms in the attitude of prayer. In front of him stood another god who has disappeared. We also see him making the long stride (Pl. vi. A) when he makes the offering of a field, and being embraced by two gods, one of whom is Harmachis, the other who has disappeared being probably Set (Pl. vi. B).

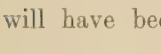
On small fragments of the cornice the name of the king is written without a cartouche (Pl. x. F), showing that in his day the custom of enclosing the royal name in a cartouche was not so well established as in later times. At the end of what I have called the "room of offerings" was a small sanctuary cut in the rock; of this sanctuary nothing at all remains (Pl. iv. A). It is called Lord Dufferin's tomb, because it was in that place that Lord Dufferin made his excavations. This sanctuary must have contained the emblems of the divinities worshipped in the temple. One of them was certainly the king himself; and it is just possible that the statue of Mentuhetep in Lord Dufferin's collection may have been the image of the king which was placed in the sanctuary, since the rock was too soft to allow statues to be cut out of it, as can be seen at Abu Simbel. The other gods I suppose to have been Amon and Hathor. This is the first instance of a king instituting a worship to himself during his lifetime, as was done repeatedly later on, especially by the queen Hatshepsu in the large temple. There we see her alive on a throne, receiving all kinds of offerings from a long procession of priests and attendants.[1] The funerary worship which the king received after his death was only a continuation of what had been paid to him during his lifetime. We have seen before that Mentuhetep II. was for a long time the chief divinity of this particular spot.

On both sides of the sanctuary, in the angles

[1] *Deir el-Bahari* IV., Pl. 104.

[1] *Deir el-Bahari* IV., Pl. 110.

of the hypostyle hall, were tombs. One of them, the northern one, is very small. It consists of a chamber on the side of a pit. It was absolutely empty. Possibly it may have been emptied during the former excavations. Mariette had worked on this spot; for between this tomb and the altar, we found a table of offerings in red granite with the name of the king, which was already known to Mariette, and of which he left a memorandum (Pl. x. A).

The tomb at the other angle is much more important (Pl. viii.). A sloping passage leads to a chamber containing a sarcophagus of common alabaster with very thick sides. It is made of five pieces. The lid has disappeared. Probably the name, if there was one, was engraved on it. We could not find any trace of engraved or written signs. The description would agree with that of a sarcophagus mentioned by M. Daressy as having been found in Lord Dufferin's excavations, and which was made of very thick alabaster slabs. It had the name of the queen *Temem* . But then we must admit that the inscriptions on both sides which were read by M. Daressy had completely disappeared. M. Maspero describes the same sarcophagus as being of compact white limestone with inscriptions in a greenish ink. According to M. Maspero, *Temem* will have been the queen of  , which seems quite possible, considering the place which this tomb occupied, at a short distance only from the sanctuary of which that king was the chief god. Thus we see already in the XIth Dynasty the funerary temple of a king becoming a cemetery. We do not know yet where the king himself was buried.

In the middle of the court which is before the hypostyle hall opens a sloping passage, disappearing very soon in the rock (Pl. vii.). It was choked at the entrance by enormous stones, and it looked very much like a tomb-dromos, such as are numerous in the valley of the kings. When we had opened it, we saw that it was a wide rock-cut corridor, with a ceiling in the form of an arch. The door, which is rectangular, must have been lined and ornamented with a limestone coating now entirely destroyed. Near the entrance on the right is a rock-cut niche about 4 feet deep, which we found full of wooden figures of the usual type of the XIth and XIIth Dynasties. These figures were all more or less broken, and not at all remarkable as works of art. I think they were the images of the servants supposed to attend the *ka* worshipped in the sanctuary.

The passage was empty, and after the stones had been removed, one could walk upright in it, but at a distance of about 150 feet from the entrance it begins to be vaulted and the vault goes down to the bottom (Pl. vii. C). This vault is made in a rather primitive way. It consists of two sandstone slabs, cut in the form of a half-arch and abutting against each other along the middle line of the ceiling. The lower ends of these blocks rest on a groove in the rock, and on the edge of a vertical slab below. In order to prevent these slabs from coming forward, which would certainly have caused the arch to collapse, a wall of dry stone was built against them, along the whole line of the passage, the middle of which remained free and wide enough to allow a man to go down easily. Although this kind of construction seems to us rather precarious, it has not given way, and the whole line of the vault is in a good state of preservation except quite at the end, where opens a very small chamber, the ceiling of which has been propped up in old times by timber and by fragments of an old wooden coffin.

At the end of the chamber were blocks of granite more or less covered by bricks. When these bricks had been removed, a panelled wall appeared with a small door at the foot. This door was obstructed by a stone.

When it was possible to pass that door we entered into a granite chamber extremely well built, made of large blocks of syenite well

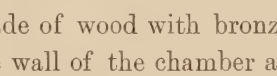
polished, and with perfect joints. The ceiling is made of two slabs leaning against each other. It reminds one of the chambers in the Pyramids. The greatest part of the room is occupied by a shrine made of large blocks of the finest quality of alabaster (Pl. vii. E).

The ceiling consists of one single granite slab over which lies the cornice made of alabaster. There are no inscriptions properly speaking, nor any ornament except a thick moulding. The shrine had in old times a double-leaved door, probably made of wood with bronze ornaments. Between the wall of the chamber and the shrine are remains of a block granite casing, part of which is still *in situ*. We have other examples of alabaster shrines being thus enveloped by a casing of harder stone: for instance, in the temple of Rameses II. at Abydos, where the great shrine in alabaster is surrounded by an outer case of sandstone.

This granite chamber with its shrine has often been called a tomb. I believe this interpretation to be erroneous. It is not a tomb; it is a sanctuary. It has been supposed that the shrine contained a sarcophagus. This would hardly be possible; its measurements would be very small for a thick alabaster coffin like those we have found in other tombs of this time, or even for a wooden one. Besides, it would be contrary to the religious ideas of the Egyptians, such as we know them, to put a coffin in a place which was accessible, and which might easily be opened. The tradition, such as it was established already under the first Dynasties, was that the body was hidden in a hermetically closed room at the bottom of a pit filled with rubbish; the offerings were brought and the worships carried on in the upper rooms, to which the members of the family or the priests had access.

Stone shrines contained the emblems of a god of a temple; these emblems might be taken out, put in a wooden naos on a boat, and carried in the processions on the shoulders of the priests. Or the shrines were made for the statue of the divinity.[1] On certain occasions the king or the priest opened the doors, executed some religious ceremonies, pronouncing liturgical words, after which he closed the doors again, and often sealed them with clay. We have reason to suppose that this shrine had another purpose, that it contained the statue, the image of the *ka* of the king.

We have an instance of the same kind of the time of the XIIth Dynasty, at Daschour.

There, at the bottom of the pit was a passage leading to two rooms. One contained the coffin of a king (), the other contained a wooden shrine in which stood his very fine statue which is now in the Cairo Museum. At Deir el-Bahari we have only one half of what M. de Morgan calls the funerary apartment, we have only the room of the shrine; the room with the sarcophagus has not been found. It may have been in the neighbourhood or some distance off.

In the shrine itself and in the narrow space in front of it, were heaps of pieces of wood, broken sceptres, canes, and bows, and two small boats with a few of their figures; they probably were broken intentionally, as was the case with the numerous objects of the same kind found at Daschour. There was not a fragment of coffin either in stone or wood. A very small piece of bone picked up by Mr. Dennis, if it be human, which is doubtful, may come from a late burial.

I believe this shrine is the *tebt* of the *ka*, where it is often said that he is living. On the walls the only hieroglyphic signs, which were written near the joints, were . Abundance of life, duration, and happiness are gifts made to a living king, to his *ka*, or to a god, but not to a mummy. All round the shrine in a line were holes for pegs or hooks, which were either for offerings or rather for garments. For we found also in the shrine heaps of mummy cloth. I believe they were the garments or the

[1] See MARIETTE, *Abydos*, i., p. 35, where each god has his shrine.

wrappings of the *ka*. I do not think that he was absolutely naked as the statue of is. He was wrapped up in bandages or clothes. The proof of this is to be found in scenes of the Ritual. At Deir el-Bahari, we see the king opening the shrine in which stood the god Phtah, in order to do what is called removing the bandages or garments. This ceremony is found with the accompanying text in the Ritual, where we see that after the removal of the clothes or bandages, or whatever they are, the wrapping up of the body in a cloth called *nems* took place.[1]

All these facts seem to me to show conclusively that the shrine was a subterranean sanctuary, the place where the *ka* of the king was worshipped. I believe the name of it is found in the stele of the XIIth Dynasty, which was discovered not far from the entrance of the passage.[2] It is called , "the valley," or rather the cave of Neb-hepet-Ra; and it must have been the object of great veneration, since King Usertsen III. allotted to it daily offerings which were to be taken from those of the temple of Amon, on the other side of the river. We have here at this early epoch an interesting analogy with the crypts of our cathedrals.

In the temple above, hardly anything remains of the walls built against the rock; the fragments show that there was much sandstone on which were engraved probably scenes of hunting, or agricultural pursuits (Pl. ix. B). There does not seem to have been any warfare recorded among these sculptures. In the ornamentation and on the columns no other cartouche appears than that of . This back part of the temple was certainly built at the same time as the front colonnades on the platform of the pyramid. It seems even probable that the building began with this part, since it was necessary to cut out the rock.

[1] Mariette, *Abydos*, i., pp. 42 and 43.

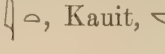
[2] I., Pl. xxiv., p. 58.

CHAPTER II.

THE SHRINES.

By Edouard Naville.

Another construction which is unique and which has not been found in any other temple, is the shrines of the princesses. They are six in number, all in a line, inserted in the wall dividing the court in front of the hypostyle hall from the colonnade around the pyramid. They are connected with tombs dug in the floor of the court, and where the stone coffins have been found. Every one is for a princess, who is at the same time a priestess of Hathor. They are very much ruined; there are only two of them of which small parts of the walls have been left, which are recognizable by the plan engraved on the floor, and by the many fragments of sculpture which came out of the excavations. The fragments were sufficiently numerous, however, to allow several restorations to be made. This work of labour and patience, of which two specimens are to be seen on Pll. xi., xiv., has been performed by Mme. Naville. The result has been to identify five of them and to give us the names of the princesses for whom they were built.

Beginning on the North side, the first is unknown; we have not discovered for whom it was built. The next is , Aashait, the third , Sadhe. On the other side of the door, connecting the colonnades with the court, are  , Kauit, , Kemsit, and , Henhenit. There may have been more than six. Fragments showing processions of these princesses give us other names, and .

Their title is difficult to understand, , "the favourite, the prophetess of Hathor"; these words are easy enough, but what is the meaning of ? One would be tempted to translate "the unique, the only one," but that would not agree with the fact of their being at least six. This epithet is found also in the masculine in this title, , where the translation "the sole friend" is equally incongruous. I should think that it has a meaning of the same kind as the for the priests, viz., "the class, the rank"; and I would translate "a royal favourite of the first rank," implying that they might be raised to the position of , "royal wife." We know it for certain of Aashait. Her title is , the "wife of the king, who loves him." A fragment, of which we have not found to whom it belongs, reads . On another of Kauit (I., Pl. xviii.), we read , which seems to be ; and on another of Sadhe, we have before the title of favourite, and a stroke which looks like part of . Besides, in front of a figure belonging to a procession of princesses, we read again , not knowing the name (I., Pl. xvii. B). The probability is

that all were , "royal woman" or "royal wife", which does not exclude the title of , "royal favourite," as we can see on the fragment of Aashait (Pl. xviii.). It is extraordinary that they seem to have valued more the second title than that of "royal wife," since it is the second which occurs more frequently in the shrines, and always on the coffins which have been preserved.

We cannot say with certainty whether all were the favourites of the same king; the only king whom we find mentioned on the scanty remains is the Mentuhetep called , to whom I have given the number III., and who is said to be dead at the time when the shrine of Aashait was built; so that it is probable that all lived under his reign, that all were his favourites and belonged to his harem. Mr. Somers Clarke insists on the fact that the temple was absolutely finished before tombs and shrines were inserted in it. To the weighty arguments of the expert might be added this: the large platform in which the tombs have been sunk, and on which the shrines have been built, did not exist before it had been cut out of the rock for raising the temple. Before that, there was only the slope of the mountain.

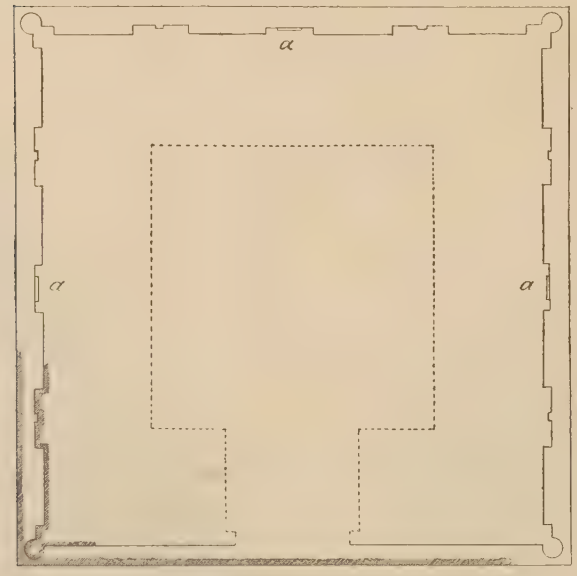
Since the building of the shrines and the sinking of the tomb rendered it necessary to make important repairs in the temple, it is probable that all the work was done at the same time; a fact which is difficult to explain. It has been suggested that when the king died, all his favourites were put to death, so as to follow him in the other world. This explanation is very simple—but at present we have no ascertained example of such a barbarous custom in ancient Egypt. Another explanation would be that the bodies of these princesses were brought together and buried when possibly some change was made in reference to the worship of Hathor. Except in the inscriptions on these shrines we find hardly anything connected with Hathor under the XIth Dynasty. The chief worship seems to have been that of Amon. It is possible that Mentuhetep III. enlarged the cult of Hathor; he may have been the first author of the chapel which Thothmes III. afterwards renewed and decorated, and where his son put the cow. On some such occasion the mummies of the princesses may have been brought to the temple. Then tombs were cut for them, and for this purpose it was necessary to remove the columns, some of which were raised afterwards over the tombs. They have been useful preservatives, since the two coffins which were found intact, those of Henhenit and Kauit, both came from tombs over which columns were standing. A proof that Mentuhetep III. was especially interested in the worship of Hathor is the inscription of Gebelein,[1] where the king striking his enemies is called "the son of Hathor, the lady of Ant," a name which in this case I should take as meaning Upper Egypt.

These shrines were small—they are never above nine or ten feet in height—for the only one of which we know the exact dimensions was a cube; its three dimensions were a little over nine feet. The plan seems to have been very simple, as we can see from the two vignettes giving the plans of the shrines of Sadhe and Aashait (p. 8); there was on the eastern side a chamber closed by a single-leaved door, like the ebony shrine of the great temple. This chamber contained the statue of the princess; the bust of one of those statues has come down to us; it is in limestone, painted (Pl. ix. A). Traces of the door are left on the pavement of one of those shrines, and in one of the blocks is the hole where the hinge turned. We can gather some details as to the construction and the decoration of these shrines from the coffin of Kauit (I., Pl. xx.). The chamber where stood the statue must have been small, and as the shrine probably did not contain anything else, the side walls of the chamber must have been very thick. The door of the shrine of Sadhe was 75 cm. in

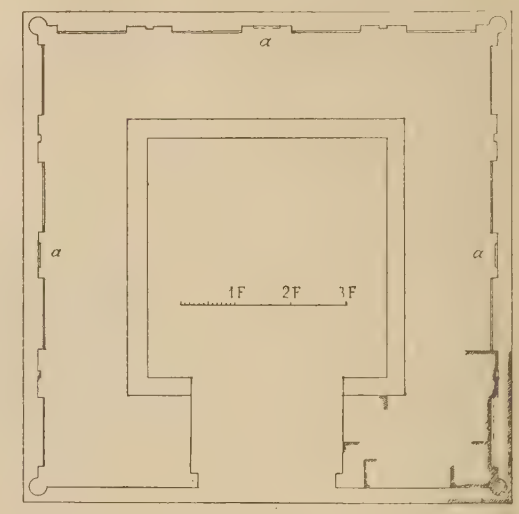
[1] Bissing-Bruckmann, Pl. 33 A.

width, and on both sides there was a space of 83 cm. for sculpture. The door was made of wood, and may have had the two eyes, , painted on it as we see on the sarcophagus of Kauit.

The construction itself is independent of the subjects which were sculptured on the four faces. The roof with the usual ribbed cornice is supported by four columns with lotus capitals. The lotus figured there is the blue lotus, and underneath are five bands which are supposed to tie the flower around the piece of wood which bears the roof. The column itself is not supposed to be the stalk of the flower; it is a bearer originally of wood, which was decorated by a lotus fastened around the top.



Shrine of Aashait.



Shrine of Sadhe.

The large panel which forms the entrance façade (Pl. xi.) of the shrine of Sadhe can be interpreted as being a representation of the abode of the princess in the other world. All the different parts of the decoration go together; they are one single picture, the central part of which is the middle scene. The whole is surmounted by the sky with its stars. Most of these scenes have been restored from small fragments, except the second one on the right, which is nearly complete. In the central part over the door we see the princess in a hall, which has the usual ribbed cornice; the ornamentation consists of zigzag lines and checkerwork, evidently derived from textiles, supposed to represent draperies or carpets; there is also natural decoration, the two flowers joined together, which must have had a symbolical meaning not yet explained, and also rows of small heads of hawks, to which we cannot give any other meaning than as being the symbols of Horus, especially when they are in connection with , Osiris, as we see on the sides.

The princess is seated, holding two lotus flowers; two female attendants stand in front of her and behind her, they generally have their name given; they probably were the servants who attended her during her lifetime. Men also are seen butchering a bull, of which the haunches are brought to her.

In the centre scene she appears alone. Only once is she seen with the king, sitting behind him and putting her hand on his shoulder. The king is holding a small vase to his mouth. As far as we can judge, the princess seems to give a higher value to her title of royal favourite and

priestess of Hathor than to her position as queen, as the king's wife. Evidently the college of priestesses must have been the object of great veneration and respect.

Below we see Sadhe receiving a cup; it contains a drink called *hiket*, which is generally translated "beer"; one would have thought that it was the milk given by the cow underneath, but this is not the case; behind the attendant who presents the cup is a woman holding a lotus. On the other side are three men with sticks who seem to be coming towards the princess; they are probably those who will have to offer her all kinds of scents and perfumes, as we see on the coffin of Kauit (I., Pl. xx). Below, there is only the female servant bringing lotus flowers; the figure of the princess is lost. As on the sarcophagus, these representations refer to ordinary life; they cannot be called religious. Since they do not show a worship of the princesses, as is the case for the kings, they have a magical purpose. The fact of these scenes being sculptured on the wall will cause them to exist in the other world, and will be the means of procuring to the princess the enjoyments of a rich and easy life; she will have plenty of food and drink, bulls will be butchered for her, she will be anointed with choicest perfumes of Punt, and her maids will offer her sweet-smelling flowers.

The sides of the shrines were very different from the face. As far as we can judge (Pl. xiv.), each side had two panels separated by a line of vertical hieroglyphs.[1] The panel was again divided into two, figuring real or false doors, indicated by their bolts made in the form of two flowers. The princess seems here to have precedence over the king who stands behind her.

The ornamentation above consists of rows of Horus hawks, and rows of , the *dad*, which is a symbol of Osiris. It is curious that we do not find any symbol of either Isis or Hathor, unless the two flowers which are in the middle may be considered as the emblems of a female deity.

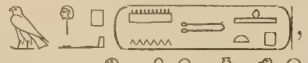
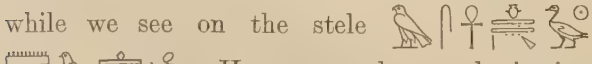
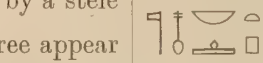
[1] See vignettes, p. 8, where they are marked *a*.

CHAPTER III.

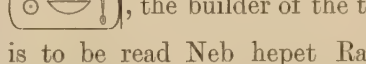
THE XIth DYNASTY AND LATER KINGS.

By Edouard Naville.

The end of our excavations has not brought new information as to the series of the kings; at the same time, no fresh fact has been brought to light which would compel us to make any alterations in the order which I proposed for the kings of the XIth Dynasty.

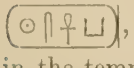
The dynasty begins with an Antef who was only and governor of Thebes, and who may be called Antef I. After him come three kings having only one cartouche and who are called , Horus. Their succession is given by a stele in the British Museum, and they all three appear on the list of Karnak. The third of these is the first Mentuhetep. For this king there is a divergence between the list at Karnak and the stele; the list reads  , while we see on the stele  . However, we have no hesitation in considering these two names as referring to the same king. We must consider the date of the two inscriptions. The stele is contemporaneous with the life of Mentuhetep who had the owner of the stele in his service, while the list of Karnak is of the time of Thothmes III., several centuries afterwards, when the whole series of the Mentuheteps was a thing of the past, and the family extinct. In the list Mentuhetep is called , "the ancestor," as we should say, "the first." It is obvious that a name of that kind, "the ancestor" or "the first," is not given to a king during his lifetime, while it is quite natural that many generations afterwards, when he was known to have been the head of a long series of kings of the same name, he should have been called the ancestor, or the first. He is therefore Mentuhetep I. I consider him as being the king for whom was dug the large tomb called the Bab el-Hoçân, where his statue was discovered. The little wooden box which came from this tomb[1] does not give any title or epithet, merely the name of Mentuhetep, and where for what has been read  or there really stands . There is no king Mentuhetep ; this name rests only on mis-readings.

Mentuhetep I. was the last king with one cartouche only; all his successors to the end of the dynasty were likewise called Mentuhetep.

The first, whom I suppose to be his son, is  , the builder of the temple. This name is to be read Neb hepet Ra. The sign is certainly an oar. In the large inscriptions we see on the blade the two eyes (Pl. vi. c) which are characteristic of the sacred oars, so that there is no doubt as to the reading of the first cartouche. He was the first to take two; though in the inscription of his sanctuary at the end of the temple he has no cartouche at all. He took as his Horus name, *samtaui*, "he

[1] See Part I., p. 9.

who joins the two lands"; which seems to show that he was the first to unite again under his sceptre the two parts of Egypt, and to reign over the whole country. This is confirmed by an inscription mentioning a war against the Aamu, the Semites of the Delta, whom he could not reach unless he had the command of the Delta. This king would thus be Mentuhetep II. We cannot find with absolute certainty the order of the next two Mentuheteps, whose first cartouches have some similarity to that of the first. I should place after him the king of the princesses, , a Mentuhetep whose first cartouche reads exactly like that of his predecessor, and having the same reading, and both meaning an oar. This Mentuhetep III., who had as his wives or favourites all the princesses, seems to have been a powerful king. A sculpture coming from a ruined construction at Gebelein,[2] south of Thebes, speaks of him as chastising the chiefs of the two lands (Egypt), taking possession of the land of the South and of the North, of foreign countries, and of the territories of the strangers. He is seen striking with his mace an Egyptian rebel, behind whom is an Anu Khent, a Nubian, and two Africans, one from the land around the cataracts, the other a Thehennu or white Libyan.

His successor, , was also a conqueror, since he is said to have drawn a large number of troops from the Delta; he would be Mentuhetep IV. The last one, *Sānkhkarā*  , Mentuhetep V., has not been found in the temple; he is known chiefly through his expedition to the Land of Punt.

Thus the series of the five Mentuheteps succeeding to three Antefs would be the following:—

or

, Mentuhetep I.

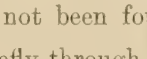
, Mentuhetep II.

, Mentuhetep III.

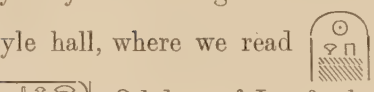
, Mentuhetep IV.

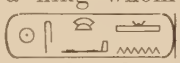
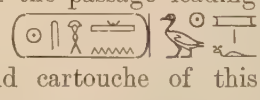
, Mentuhetep V.,

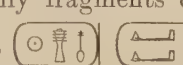
who was followed by the XIIth Dynasty. Thus the XIth Dynasty, as far as we know it at present, consists of eight princes: the first Antef, who was only governor of Thebes, was followed by three Horus kings, two Antefs, and one Mentuhetep with one cartouche, who reigned only in Upper Egypt; then four kings of the whole country with two cartouches, the first of whom was Samtaui and the last Sankhkara.

One king only of the XIIth Dynasty seems to have left monuments in the temple, Usertsen (Senusrit) III., who erected a gallery of his own statues, three of which are now in the British Museum. One of them has been reproduced on a large scale in this volume (Pl. ii.) as a fine specimen of the art of the Theban school at the time of the XIIth Dynasty. The same king also left a large granite stele allotting offerings to the "cave of Mentuhetep II.," meaning the subterranean sanctuary of this king, for whom he seems to have had a special veneration. We have a few remains of the XIIIth Dynasty, at the beginning of which are a few princes with one cartouche only, known from the Turin Papyrus. A stone from the hypostyle hall bears the name (Pl. x. H)  , *Ra Sebekhotep*, to whom no. 11 has been given in the lists of kings of Lieblein and Dr. Budge. A very fine piece of a door lintel in limestone gives the name of Sebekhotep I., who was found at Bubastis, and who seems to have been a powerful king and a builder. These cartouches (Pl. x. B) are extremely well cut, . The second contains an important variant. The king calls himself *Amenemha Sebekhotep*, as if he wished to show his connection with the XIIth

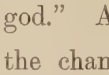
[2] Bissing-Bruckmann, Pl. 33 A.

Dynasty. The fragments also from the hypostyle hall, where we read  , may be either , *Sebekemsaf* I., of whom a little slate obelisk has been found at Karnak,[1] or , of whom there is a statue in the British Museum, and whose second name is unknown. Considering that there is a monument from Karnak of Sebekemsaf I., I should rather attribute to him the stone from Deir el-Bahari.

A fragment has allowed us to complete the first cartouche of a king whom we had found before (Pl. x. E),  . We do not know exactly where to locate him, but it seems probable that he belongs to the series of kings mentioned by the Turin Papyrus who are generally considered as forming the XIVth Dynasty. He may have the name which was in the blank preceding the following king whom we have been able to identify. His two cartouches are on one of the sides of a small naos in limestone, from the entrance of the passage leading to the Ka shrine (Pl. x. C),  . The second cartouche of this king *Senebmaiu* had been found at Gebelein by Mr. Frazer[2] on a fragment now in the British Museum.[3]

Another blank in the list in the Turin Papyrus was perhaps occupied by the name of a king found also at Gebelein by Mr. Frazer,[4] and who, I have no doubt, belongs to the same dynasty. We discovered only fragments of his two cartouches (Pl. x. D),  . There is a king very near to Senebmaiu in the list who has a cartouche similar to that of Dudumes, . I believe both sovereigns belonged to the same family, or to the same group.

After Dudumes we do not find any royal name before Amenophis I. and the XVIIIth Dynasty. Leaving aside for the present the kings of the New Empire who are engraved on votive stones or other monuments which are not part of the temple, we have to notice the remains of an inscription engraved on the basement of the pyramid on the west side, which is the latest we have found in the temple. It belongs to one of the first kings of the XXth Dynasty, Menephtah Siphtah. The lower part of the lines only is preserved, so that it is not possible to make a running translation (Pl. x. K).

The king with the atef diadem, holding the hook and flail, is kneeling probably before Amon, whose name does not appear; we have only epithets referring to him; the king, "the elect of Tum himself," is said "to bow before him whose face is beautiful, the beloved god." At the other end is an officer standing, the chancellor  , Baï. He utters the following prayer: "Hail to thee, Lord of mine . . . thy beautiful face, may I be prosperous every day, give me . . . a good burial after my old age, at the end of hundred and ten years." This number was for the Egyptians the limit of life which all hoped to reach. It occurs in many inscriptions. Further, Baï says that he was raised to the dignity of "chief of the thirties," a judicial employment, and he ends as usual with his own eulogy. Nothing later than the XXth Dynasty occurs in the temple, which probably at that time was already used as a quarry.

[1] Legrain, *Annales*, vi., p. 284.
[2] *Proc. Soc. Bibl. Arch.*, vol. xv., p. 498.
[3] Budge, *Book of the Kings*, p. 97.
[4] *Proc. Soc. Bibl. Arch.*, vol. xv., p. 497.

CHAPTER IV.

ARCHITECTURAL DESCRIPTIONS.

By Somers Clarke.

To give a technical description of this temple is a more difficult undertaking than was the case in describing the temple of Queen Hatshepsu, and for two reasons. One, that there is so very much less to guide us; and the other that Mr. H. R. Hall has, to a great extent, cut away the ground from under our feet in giving the excellent account, as he has done it, of the gradual uncovering of the ruins bit by bit. He has left comparatively little to be said beyond gathering together the fragments which relate to the building, as apart from the other information which he gives.

We must approach the subject with considerable caution.

It seems natural that we should make comparisons between the temple of Mentuhetep and that of Hatshepsu, the two bearing in many parts considerable resemblance; but there is, in fact, an interval of perhaps a thousand years between them. And, in addition, whilst those parts of the structure still left are perfectly clean, sharp, and new in appearance, though sadly broken, we must bear in mind their great age, and that we have hardly a fragment of any structures of the same period with which to compare this temple.

The position, the materials, the plan, and the temple as a whole must now come under review.

The Position.

It is reasonable to suppose that when it was decided to build the temple, the head of the valley in which it was to be placed was unoccupied by any building of important size. No remains of such a building have been found.

We may speculate on the reasons for building the temple not central at the head of the valley, but quite to one side.

If we picture to ourselves the floor of the valley as it probably was when the site was chosen, we must realize that a considerable shoulder of rock and debris stood forward where Hatshepsu's temple was afterwards built. The head of the valley, the part of it most recessed towards the west, was the site selected by Mentuhetep.

In this recess a rectangular sinking was cut, and in the middle of its floor the descending passage was driven, passing westward beneath the high cliffs for a great distance, and ending in the Ka sanctuary.

Materials.

The structure is built of limestone, sandstone, granite, and crude brick.

Limestone is made use of for the walls in nearly all places, except a few retaining walls, which are of crude brick.

Sandstone is used almost everywhere for pavements, columns, architraves, and roof slabs.

Granite is used only for the doorways.

The limestone, which no doubt comes from quarries near at hand, is not made use of in large blocks, things not very easy to obtain, nor is it placed in positions where it is subject

to strain. In this matter the architect of the temple showed himself to be better instructed than his successor who designed the temple of Hatshepsu. For the purposes of the sculptor, limestone, which is capable of receiving so beautiful a surface, was wisely employed for building the walls, which were to be covered with carved and painted histories. It is only at the western end of the temple (see XIth Dynasty Temple at Deir el-Bahari, Part I., p. 35) that we find the order of things reversed. Here, in the Hypostyle Hall, the walls are of sandstone, the pavement is of limestone.

The limestone wall which encloses the base of the pyramid is built with blocks of some size. These are admirably wrought, their joints and beds being very accurate; indeed, their workmanship is far superior to that found in any other part of their temple, or in the temple adjoining.

In examining the walls generally, although they are far from solid pieces of construction, the insides being filled up with chips and shapeless rubble, whilst little if any bond exists between the facing and the interior, still the workmanship is, on the whole, superior to that of the later date.

The pavement in the Hypostyle Hall was of limestone; irregularly shaped slabs fitted, not very neatly, together. The forethought and experience of the architect is shown from the fact that he rejected limestone—which lay near at hand—for the columns, architraves, and roof slabs, and made use of sandstone, and further selection is shown in the choice of this material. At Gibel Silsileh vast quantities of sandstone may be had, but large as the blocks may be, the material is by no means very hard or resisting in its qualities. It is fairly resistant to compression, but very ill-suited to withstand the tension put upon it when used like a horizontal beam for architraves and roof slabs.

The roofless condition we observe in the ancient temples was not necessarily caused by violence. Evidence is left to us sufficient to show that in sundry cases the stone beams gave way, or threatened to do so, quite early in the history of the buildings. For the temple of Mentuhetep a better sandstone was chosen, that which comes from the neighbourhood of Aswan, and is marked by tints of violet and warm brown, intermixed with the prevailing grey colour.

The columns, octagonal in section, are made of long pieces. They are very superior as masonry to the extraordinary method made use of by the builder of the adjoining temple, where small fragments are stood on end one over the other.

Granite was used only for the entrance doorway to the Pillar Hall surrounding the base of the pyramid, and as a lining to the Ka sanctuary (see p. 4); and it remains as the sill to the doorway leading from the Pillar Hall westward.

The Plan, etc.

In examining the plan of this temple we find ourselves face to face with unusual difficulties. We are compelled to take a leap backward from the XVIIIth to the XIth Dynasty. We may land ourselves in many errors if we make comparisons, tempting as it is to do so, between this temple and others, for, where can we find other temples of the XIth Dynasty? It may be well, first, to figure to ourselves the temple as we may believe it to have stood when complete.

It covered a good deal of ground, but was small in its parts. This may well be realized when we state that the granite doorway, forming as it did the only entrance to the temple itself (as opposed to the colonnades round about), afforded an opening of but three feet wide, inconveniently narrow for two people to pass through abreast. Is it possible that processions, bearing arks and other symbols, had to squeeze through this little hole?

The more the plans of ancient temples are

studied, the more keen is the regret that, of the ritual, we know nothing.

We cannot doubt that the ancient temples differed somewhat in their plans, as we observe them to do; because, with them, as with the mediaeval churches, the building was laid out in view of what was to take place within. The ritual was the kernel, the temple or church was the shell, built with more or less of magnificence, to enshrine it. The first object of the architect was not, as it usually is in these days, and has been ever since the Renaissance, to make a show and leave the ritual to fit itself in as it can.

As we approached this temple from the east we must first have observed the enclosing wall, the eastern part of which has entirely gone. How far it stood from the ramp we cannot say. There must have been a gateway in this wall, and it would be unreasonable to suppose that it did not stand on the axis, therefore in line with the ramp.

There is enough of the enclosing wall left for us to see that it was not very high. The colonnades and central pyramid must have shown well above it, especially from far off.

Passing through the gateway we should have found ourselves near the foot of a wide ramp, flanked right and left by colonnades. Here we should stop to observe a peculiarity which, until we have diligently studied their plans, we are not accustomed to associate with the architecture of Egyptian temples. We expect to find an august and severe symmetry, rigorously maintained on either side of the axis. But here it was not so. On the north side of the ramp was a colonnade of thirteen intercolumniations; on the south was a colonnade of but eleven. The temple did not even stand centrally within its enclosing walls. The north wall lay at about 33·0 metre from the north angle of the lower colonnade, the south at a distance of some 13·0 metre from the south angle of the same colonnade.

The columns, square on plan, were about 4·0 metre high. Those in a similar position in the temple of Queen Hatshepsu were somewhat larger.

The wide ramp leads up to a terrace on the roof of the colonnade just described. At a little distance back there rose right and left a second colonnade of nine intercolumniations, flanking a doorway of granite, which rose on the axial line of the ramp and of the temple itself.

The temple was now before us, with its façade quite symmetrical, but not standing over the centre of the colonnade below. The plan shows us that the terrace extended further to the north than it did to the south. Nothing that has been found indicates a reason for this.

The temple wall, of limestone and covered with sculpture, was enclosed on the north and south faces by a colonnade of two intercolumniations deep, ranging with the eastern colonnade. The narrow doorway, of three feet wide, was the only entrance to the considerable area enclosed by the temple walls. Seen over the terrace roof of the colonnade there rose the pyramid, the base of which we suppose to have been visible in part above this roof.

On entering the temple through the granite doorway we should have found ourselves in a perfect grove of small columns, called on the plan the Pillar Hall, not less than 150 in number, all of them octagonal in plan, and standing on circular bases which rose but little above the level of the pavement, and, in fact, formed a part of it.

The following problem now presents itself to the notice of the restorer: did the roof resting on the grove of columns extend to the base on which stood the pyramid, or did it stop over the innermost range of columns, thus leaving a narrow space between the columns and the pyramid base? We know very well that the interior of an Egyptian temple was not condemned to perpetual darkness, as some have supposed, the light of day being entirely excluded. In the case of nearly every roof that is left we find small holes

through it at infrequent intervals, or small windows, mere slits, near the top of the walls. In several cases, as at Karnak, the Ramesseum, and the temple of Seti at Gurna amongst others, a clerestory admitting abundant light is found. We must not forget that an apartment, gloomy and squalid, such as we now see in many a temple, a ray of light struggling through a small opening in the roof slabs, did not by any means present this appearance in old time.

The flat ceiling, instead of being stained and black with the filth of bats, was painted blue, thickly covered with light yellow stars; the walls were quite light in their general colour, adorned with many figures on a light ground; the floors were covered with a fine hard plaster, white or very light in general tint. A small ray of light from the glorious sky of Egypt was enough to illuminate such an apartment.

As far as the necessary amount of light is concerned, it could be had in the Pillar Hall without leaving a narrow space for it at the base of the pyramid.

On the other hand, in the opinion of us on whom it has fallen to make a tentative restoration of the temple, we considered as the most reasonable course to assume that the pyramid and its base stood in a courtyard. Following the probable sequence of growth of the type, we should find that the pyramid was really the central object, and we, of course, know it to have been a method of commemorating the dead of the highest antiquity.

The pyramids at Gizeh, Dahshour and elsewhere had temples attached to their eastern flank. In the course of time the pyramid decreased in size, whilst the attached temple grew. Ultimately the pyramid was surrounded by the temple. It stood in a courtyard. By this method of reasoning we arrive at our restoration. We are further supported in this view from the fact that, did the stone roof of the temple actually touch the pyramid base, the spectator would not only be unaware of the existence of the pyramid as a central object, but he would have been left to wonder why the wall enclosing the columns was on one side of him covered with sculpture, and rose straight from the pavement, whilst on the other side it was raised on a step. We find the base of the pyramid to stand on a plinth in the form of a high step; it forms part of a design complete in itself.

Mr. Hall calls attention to the fact (Part I., p. 28) that the interior of the pyramid base was formed with a rough wall of heavy nodules of flint. It is evident that the builders, knowing what they might venture upon in the climate of Upper Egypt, built a dry wall which really does the work of keeping in its place the rubble that formed the mass of the pyramid. As a covering to this was built the wall of finished masonry, a small part of which still remains at the north-west angle of the base.

The builders of the temple of Queen Hatshepsu adopted exactly the same course many hundred years later when constructing the middle platform of her temple, and raising against the southern side the stately wall which looks towards the venerable structure we are now describing.

Passing round the pyramid base, the visitor to the temple found himself among the western range of columns, three intercolumniations in width instead of four; and here, not on the axis, but one bay to the north of it, he found a granite doorway of the same meagre dimensions as that by which he had entered. To add further to the want of symmetry he not only found that the doorway was not in the middle, but that a series of little shrines had been intruded in a most irregular manner. The reader must be referred to the plan for a study of these curious structures, and to the description of them in the present volume, illustrated by the elevation of two of them, most ingeniously built up by Mme. Naville.

The curious want of relationship between the

shrines and the temple within which they stand may lead us to ask whether the shrines were already in position before the temple was built, or whether they are an intrusion.

If we suppose the six shrines to have stood where we now see them before the temple was designed, we may enquire to what building it was to which they had relationship. Remains of such a building connected with them have not been found; indeed, an examination of their base stones makes it evident that they are, each of them, separate and independent structures. If they had relationship merely to the tombs west of them we might expect to find a tomb shaft behind or under each shrine. A glance at the plan shows that this is not the case.

If the shrines are antecedent to the temple we may well ask, why did not the architect of a building so symmetrical and carefully disposed pay some regard to these structures?[1] It would have been easy to place the axial line a little more to the north than it actually is, and to have passed it centrally between the shrines.

In the temple of Queen Hatshepsu we find in the west wall of the Upper Court that the niches do not agree with the number of intercolumniations in front of them. This arrangement is not in accordance with the classic methods of laying out a building, nor are many other features in an Egyptian plan, but there is not anything clumsy and undigested in the scheme.

That certain columns stand over tomb shafts seems in no way unreasonable. What better way could be found to secure secrecy? Let us suppose the west court and its colonnades to have been absolutely completed before the tombs were made and shrines inserted. The difficulties are not great. The structure is small in scale. To support the roof and remove the column or columns, sink the tomb shaft and then replace the masonry, would have been easy.

If we examine the floor slabs on which the walls of the Pillar Hall rest, the evidence, from the technical point of view, is altogether in favour of the wall having been completed and afterwards cut into by the insertion of the floor slabs and the structures of the shrines. The wall came first and the shrines came after.

The base stones of the columns, which also form part of the pavement, were first in position. In all cases the stones to receive the shrine are placed against the base stones of the columns and wall, and not the reverse way, which must have been the case had the shrines been first in position. In some cases the bases of the columns had been cut, and it seems to me cut when in position, so that the shrine base stones might be inserted.

Judging by the evidence given us by a study of the masonry it is hardly open to doubt that the temple was practically, if not in all parts, absolutely finished, and that then, by orders from above, the tombs had to be made and shrines inserted.

The east wall of the Pillar Hall is so much ruined that we cannot get much evidence out of it either way. One thing is, however, to be observed. A very small piece remains of the north jamb of the doorway. This consists of the bottom stone on the east face. We usually find a doorway to be surrounded by a flat architrave, projecting beyond the face of the wall but a very few centimetres. No remains of such an architrave are seen. If we presume that in piercing the new doorway north of the old the fewest possible stones were removed, it is evident there would not be, projecting beyond the face of the wall, material from which a projecting architrave could be cut.

Passing through the doorway the visitor entered the westernmost part of the temple. This consisted of a courtyard with columns round it. On its east side the colonnade was of

[1] From the point of view of the architect it is difficult to suppose that anything so clumsy as the arrangement we now see was deliberately designed.

two intercolumniations in depth, on the north and south side a single range of columns stood in advance of the enclosing walls, but in front, *i.e.*, towards the west, was a Hypostyle Hall not less than ten intercolumniations in depth. Notwithstanding the small scale of the parts, the effect of this mass of columns, as the spectator moved amongst them, must have been striking.

In the line of the axis of the courtyard there opened the descent to the long tunnel which leads to the Ka sanctuary. If this was open to view, which seems possible, the effect of this inclined plane leading gently downward to mysterious depths, and closed by a doorway which was seen just below the front of the Hypostyle Hall, must have been very impressive. Unfortunately all the pavement on the line of the front of the Hypostyle Hall has gone, consequently we cannot form any opinion as to the design of this façade. Deeply set in the shadowy recesses of the hall and pierced through its western wall was a small speos, its entrance masked by screen walls which advanced to the fourth column from the end.

So far as we can tell, the temple thus described was built all at one time. It does not appear to have undergone any change of scheme excepting the insertion of the six shrines above mentioned. In the XVIIIth Dynasty, however, at the north-west angle of the temple platform a considerable alteration was made. The retaining wall was broken through, the rock face was cut back, and a small speos shrine, dedicated to the goddess Hathor and containing her image in the form of a cow, was erected with a hall of approach. We have not, however, sufficient fragments of this structure to form an idea of its appearance when perfect. It was built of Silsileh sandstone. So much for a description of the temple of Mentuhetep II., as we believe it to have been.

I would venture to make a few further remarks on the plan of the building.

Its position, pushed up against and indeed recessed into the side of a perpendicular cliff, is unusual; at any rate, I do not think that other temples of this remote period in similar positions are known, indeed there are but few remains of any of the XIth Dynasty.

It cannot be doubted that the general design of the building has been very much affected by its position. The terrace and the ramp leading to it seem to have been forced upon the architect by the conditions of the site.

We have not, at present, any means of knowing what was the typal plan of a temple of the XIth Dynasty; and even if we knew it, the building we are now considering need not of necessity be in accordance with that type, as it is a funerary temple and not one for ordinary use.

May we not, however, think it probable that at this period a feature very prominent in this temple, namely, polygonal columns, was common? In the tombs at Beni Hassan, at Rifa, &c., the architectural details of which, though rock-hewn, are evidently copied from structures, and which belong to the succeeding dynasty, the columns are polygonal (octagons), and agree very well with those in our temple. After the expulsion of the Hyksos architecture revived, so the historians tell us. We find in the temples of the XVIIIth Dynasty a frequent use of the polygonal column. Not only in the temple of Hatshepsu, but at Abydos, Karnak, Wadi Halfa, Amada, el-Kab, and extending on into the earlier days of the XIXth Dynasty at Gurna, Beit el-Wali, &c. The difference, such as there is, between the columns of the XIth and XIIth Dynasties and of the XVIIIth lies in the fact that whilst the earlier columns are octagons, the later have sixteen facets, or even more.

From the above statements may we draw the conclusion that the architect of the temple of Hatshepsu not only inspired himself considerably by what was still standing of the temple of Mentuhetep, but that he was, in the type of

architecture he made use of, following a fashion much prevailing in his day, but which, for reasons I do not propose to fathom, gave way to the clumsy and ill-conceived forms which prevailed in the XIXth Dynasty, culminating in such monstrosities as the columns in the temple of Rameses III. in the XXth Dynasty?

The drawings illustrating the temple of Mentuhetep were made by M. Ed. Fatio of Geneva. The restoration is our joint work.

The temple as it now exists is so broken down that it did not seem worth while to make a plan of it as it is, and another as it was.

The general plan is not open to question, nearly everything lies before us on the ground.

The documentary evidence in favour of this central pyramid is strong. The difficulty of accounting for the square mass in the centre of the temple is very great, unless we suppose it to be the pyramid base. We have, therefore, in the scheme of restoration, ventured to adopt the pyramid as the central feature.

CHAPTER V.

DESCRIPTION OF THE PLATES.

By Edouard Naville.

Pl. I. This is a perspective drawing, by M. Ed. Fatio, of the two temples at Deir el-Bahari, showing how they were placed at the end of the valley. The reason why the oldest temple was built on the south side and not in the middle seems to be that on this side only was there sufficient open space to make an approach to the temple; the slope of the mountain on the north extended much farther towards the south, judging from the middle platform of the great temple, which is entirely cut in the rock. The temple of the XIth Dynasty had a double enclosure, which we see on the south side, a brick wall against the mountain, and a limestone wall at a short distance from this. On the north the enclosure was a little more distant from the temple than on the south. The brick wall, part of which is still seen in the passage of the great temple, has disappeared in the panelled supporting wall of the middle terrace in the great temple. The limestone wall alone remained, and as it belongs to the older temple it is not parallel with the new.

Pl. II. This statue was found in 1905. It is one of the three which are now in the British Museum. They all belong to the gallery of statues of Usertsen (Senusrit) III., the remains of which were discovered in the southern court at the foot of the platform of the pyramid. There were at least six of these statues. Of four of them we found the heads and the bust; two are headless torsos; the lower part of all of them has disappeared. They probably were thrown from above (I., Pl. xix., p. 57).

The four heads are not quite similar in type, as if the king had been sculptured at different ages, or what seems more likely, because they are not all by the same hand. We have reproduced one of them on a larger scale than in Part I., as being a good specimen of the art of the XIIth Dynasty, and of the Theban school, the style of which may not be the same as that of the artists of other cities such as Memphis.

Pl. III. A. The end of the temple, showing the rock-cut shrine, the remains of the hypostyle hall, and the entrance to the passage leading to the *Ka* sanctuary. On the three sides the walls are bare rock, the coating of stone has been destroyed.

B. The same taken from the north side. In front are the remains of the shrines of Kemsit and Aashait (Pll. xi.–xx.).

C. The same from the south. The cave in the right corner is the sanctuary of the cow.

Pl. IV. A. The rock-cut shrine, found quite empty, but where probably was the statue of Mentuhetep discovered by Lord Dufferin. In front of it is the altar in the room of offerings, cut out of the hypostyle hall by the wall enclosing six columns and forming a door on the east side.

B. The altar, when discovered, before the shrine was emptied of the rubbish it contained.

C. The altar seen from the shrine.

Pl. V. A and B. Hall of the altar, while it was being excavated. B shows the outside of the enclosing wall.

C. Block of sculpture remarkable for its fine colour, now at the museum in New York. It shows Mentuhetep between Hathor and another god.

D. Mentuhetep sitting, behind him Set and Hathor, restored by Rameses II.

Pl. VI. Other sculptures from the hall of the altar.

A. The king making a long stride and offering a field to the god. The long stride is probably the way of measuring the field.

B. The king being embraced by a god, perhaps Amon.

C. Part of the first cartouche of Mentuhetep II., showing that the last sign is an oar, with the usual representation of the two eyes on the blade. This proves the reading *hepet* of this sign. Other examples of this well-sculptured oar have been found.

D. Two fragments showing the style of sculpture.

Pl. VII. This plate shows various views of the passage and the subterranean sanctuary.

A. Entrance of the passage before it was quite cleared.

B. First part of the passage where it is not vaulted.

C. The vault covering the passage during two-thirds of its length.

D. The granite wall of the chamber of the shrine with the door leading into it.

E. The alabaster shrine.

Pl. VIII. A. Entrance to the passage leading to the tomb in the south-western corner of the hypostyle hall.

B and C. The large alabaster sarcophagus supposed to be that on which was read the name of the queen, (p. 3).

Pl. IX. Sculptures from various parts of the temple.

A. Head and bust of one of the statues of princesses, which probably stood in the chambers of the shrines. Now at the museum in Geneva.

B. Fragment of the sculptures which covered the walls in the back part of the temple, offering of a bird.

C. War scene, enemies, probably *Aamu*.

D. Fragments giving the names of various officers, Nekht, Maket, Kheti, Masi.

E. Piece from a stele; king Mentuhetep worshipping a god.

F. Fragment from one of the shrines, giving the title of *queen* to the princess.

G. "His two plumes" seems to be part of the royal name.

H. Beautiful hieroglyphs "in the eternal city."

Pl. X. Inscriptions from various monuments.

A. The great granite table of offerings found near the entrance to the rock-cut shrine. On both sides are two with the first cartouche of the king, and in the middle are Nile gods bringing offerings to the sovereign of both parts of Egypt, who is represented only by the symbolical group generally engraved on his throne, the two plants of Egypt joined by the sign . This table of offerings had been seen by Mariette.

B. A lintel giving the two cartouches of *Sebekhotep I.* (p. 11).

C. The cartouches of *Senebmaiu* (p. 12).

D. Fragments of the cartouches of *Dudumes* (p. 12).

E. First cartouche of *Sekhaenra Mentuhetep* (p. 12).

F. Three fragments where the name of Mentuhetep is not in a cartouche. The fourth gives his name .

G. Fragments of the cartouche of *Sebekemsaf I.* (p. 12).

H. First cartouche of a "*Sebekhotep*," probably at the beginning of the dynasty.

I. Inscription of the "chief of the hunting country," with contiguous fragments (I., p. 7), belonging most probably to the shrine of Aashait, west side.

K. King *Menephtah Siphtah* and the officer *Baï* (p. 12).

Pll. XI.–XX. The ten following plates show the fragments of the shrines from which they have been reconstituted. These fragments had to be sorted, since they belong to six different shrines, and their original place had to be found out. This work, as well as all the drawings, has been done by Mme. Naville. In these reconstitutions (Pll. xi. and xiv.) nothing has been added of which there was not enough left to show what it was. No figure has been introduced if there was not a part of it which would show its position and its gestures. From these clues they could be completed, what was found on one shrine often explaining what was on another. But nothing has been drawn of which there was not at least a trace. All the fragments, of which there are more than one thousand, have not been published, only those which could show how the work of reconstitution has been done.

Pl. XI. The entrance to the shrine of Sadhe. For this monument the three dimensions are exactly known, they are all 2 m. 70, so that the shrine was a perfect cube. The entrance is 75 cm. The representations, as on the sarcophagi, are taken from ordinary life.

Pl. XII. Fragments from the entrance. A is from the vertical scene on the door. The figure of the princess, of whom the head only is left, had to be reconstituted from that of Aashait (Pl. xvii.). B is also from the same scene and from the right side, the butchering of a bull, and the scene where the king is with the princess. C shows the last of the four attendants, whose name is Hori, and below the maid offering flowers.

Pl. XIII. A is the continuation of Pl. xii. A, and belongs to the lower part of the right side of the door. The top block, very well preserved, where the princess receives drink from an attendant, is at the museum in Cairo. The block showing her seat, the head of the cow and the calf has also been brought to the museum. B is the same corner, but seen from the north side. As we see from the shrine of Aashait (Pl. xiv.), each side was divided into two panels, each of which again was in two parts. The king stood on the back part and in front of him the princess.

Pl. XIV. Reconstitution of the south side of the shrine of Aashait. Each side was divided into two panels, each having two doors, which may have been false doors (p. 9). The inscriptions on the cornice are merely promises of offerings to the princess.

Pl. XV. A. These fragments belong to the upper part of one of the south side-panels from the shrine of Aashait. We have to notice here, and in the other shrines, that the colours nearly always represent false wood of various tints. One of them may have represented ebony. The whole construction seems thus to have been an imitation of a wooden shrine similar to that we found in the great temple.

The emblems like Horus heads are blue, as are also the hieroglyphs. They imitate inlaid stones, mostly lapis lazuli, which according to the rubrics of the Book of the Dead, was the stone used for inscriptions.

The word Ant, , in the horizontal line, I consider as meaning Upper Egypt.

B is the top of the ribbed cornice, projecting forward so much that it is horizontal. The text is part of a list of festivals : "the first *pert*, the great *pert*, the festival of Thoth."

Pl. XVI. A. The lower part of what we saw on Pl. xiv. The princess with a light green dress held by a girdle and braces. She has in her left hand a lotus flower.

B. Among the inscriptions reproduced here we see the mention of the holy house, , of Mentuhetep. It is probably the name of the temple, which we have not found elsewhere.

The other inscriptions are fragments of the names of Aashait or Mentuhetep.

Pl. XVII. If we turn the angle on the right of Aashait's panel (Pl. xvi. A), we reach the east

side where was the entrance and a representation very like that of the shrine of Sadhe (Pl. xi.).

B. The scene above the door. We see here the princess sitting and the feet of her attendant. It is from that figure that Sadhe has been reconstituted (Pl. xi.).

A. Instead of a maid bringing a lotus, we see one of the attendants who is called Antef. Below is a cow suckling her calf. The two animals are red-spotted, which means brown. Those we have seen on Sadhe's shrine are blue-spotted, which is the conventional colour for black. Cow and attendant were found *in situ* (Pl. iii. c).

Plate XVIII. A. Here we have the scene of the princess with the king, which stood on the right of the entrance. The top block, now at the museum in Cairo, is very important, since it gives the names of the king and princess. The king is called here .

Plate XIX. A. Fragments of the north side of the shrine of Aashait. The colour is different: part of the ornaments is painted red. The inscriptions are only promises of offerings.

B. Part of this side, as also on other shrines, was not painted, showing that the monuments had not been finished, and that they had been inserted after the temple had been completed.

Pl. XX. The east side of the shrine of Kemsit. The princess wears a dress of green feathers and ostrich feathers as head-dress. She holds a red vase, and in front of her is a man pouring a liquid into a cup. The inscription above is merely a promise of offerings.

From the inscription in the corner we see that Kemsit was also one of the favourites of Mentuhetep III., whose name is written here .

Pll. XXI. and XXII. Plans showing what remains of the temple and of the *Ka* sanctuary.

Pll. XXIII. and XXIV. Restoration of the temple.

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PLATES.

THE TWO TEMPLES AT DEIR-EL-BAHARI

Perspective drawing by Ed. FATIO, architect

STATUE OF USERTSEN III IN THE BRITISH MUSEUM

A

B

C

THE END OF THE TEMPLE

A

B

C

ROCK-CUT SHRINE AND ALTAR

A

C

D

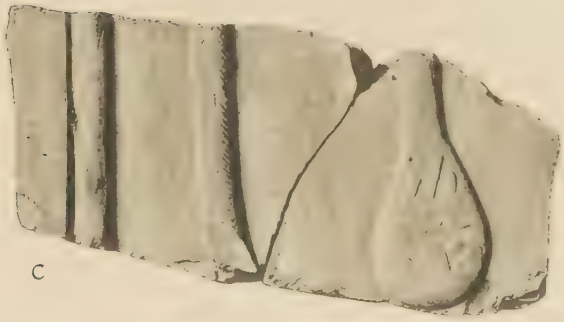
B

HALL OF THE ALTAR

B

D

C



D

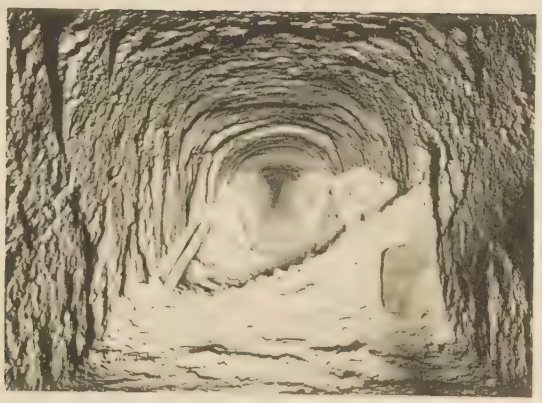
A

SCULPTURES FROM THE HALL OF THE ALTAR

A

C

B



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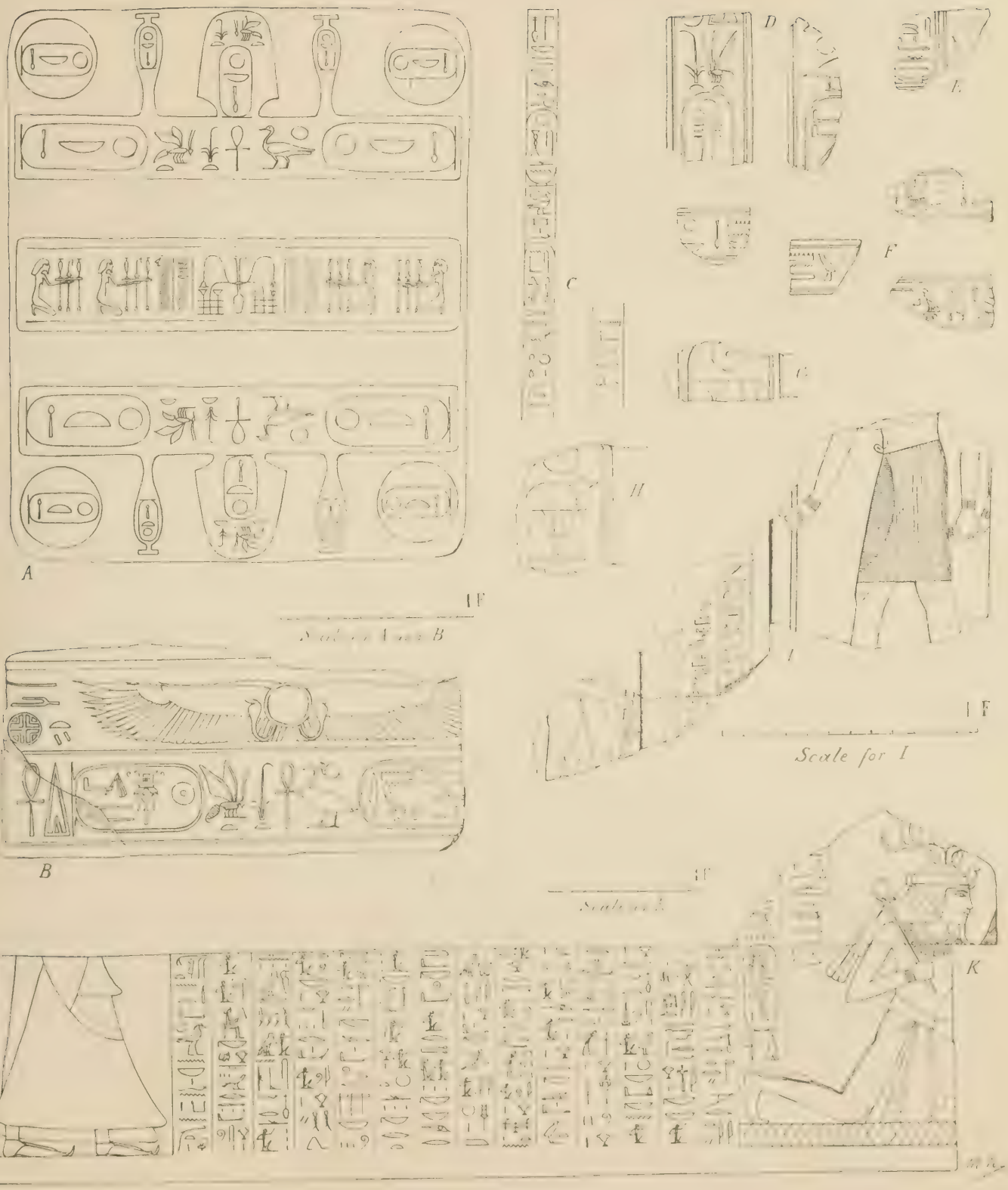
TOMB OF A PRINCESS

SCULPTURES FROM VARIOUS PARTS OF THE TEMPLE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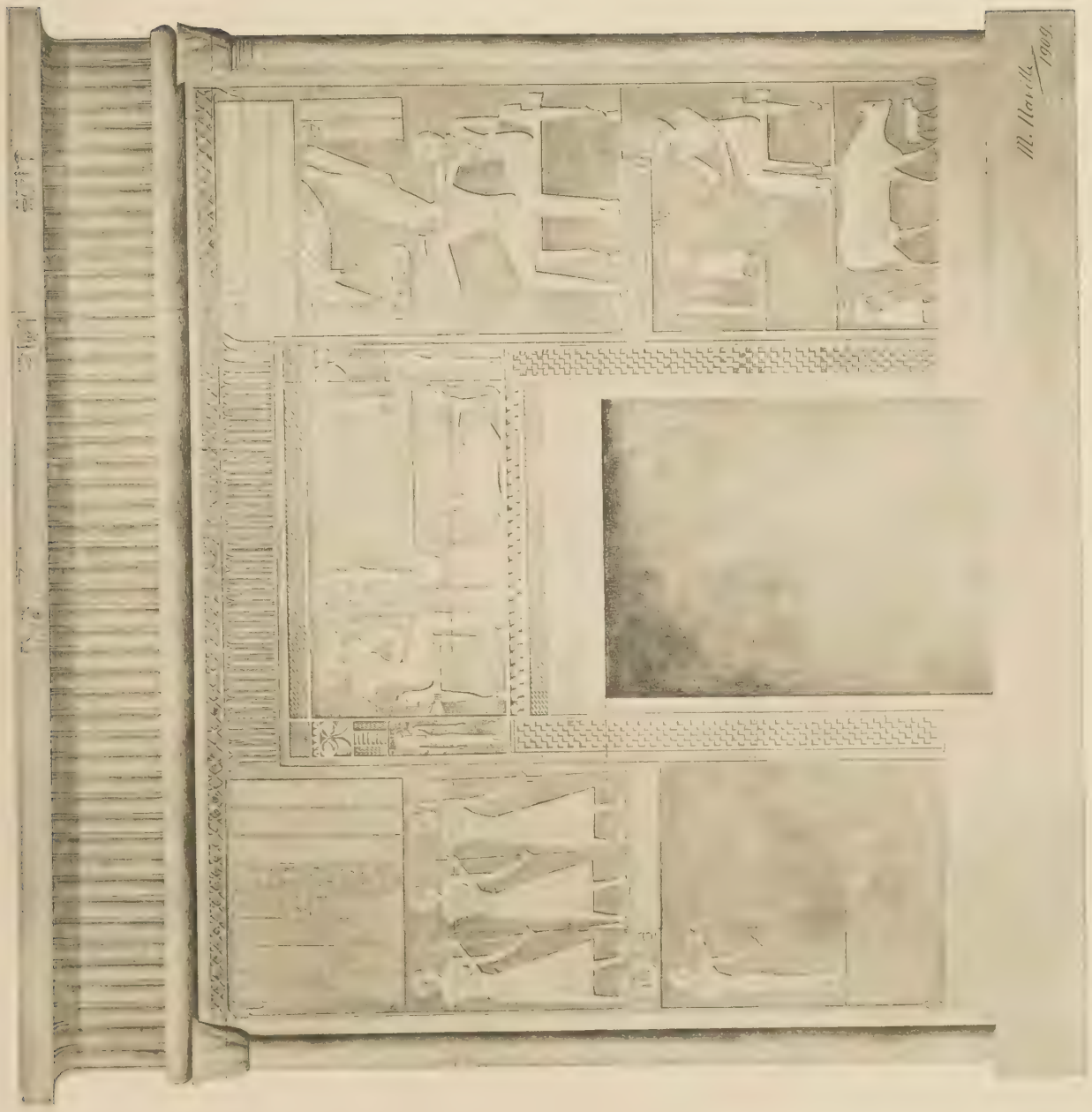

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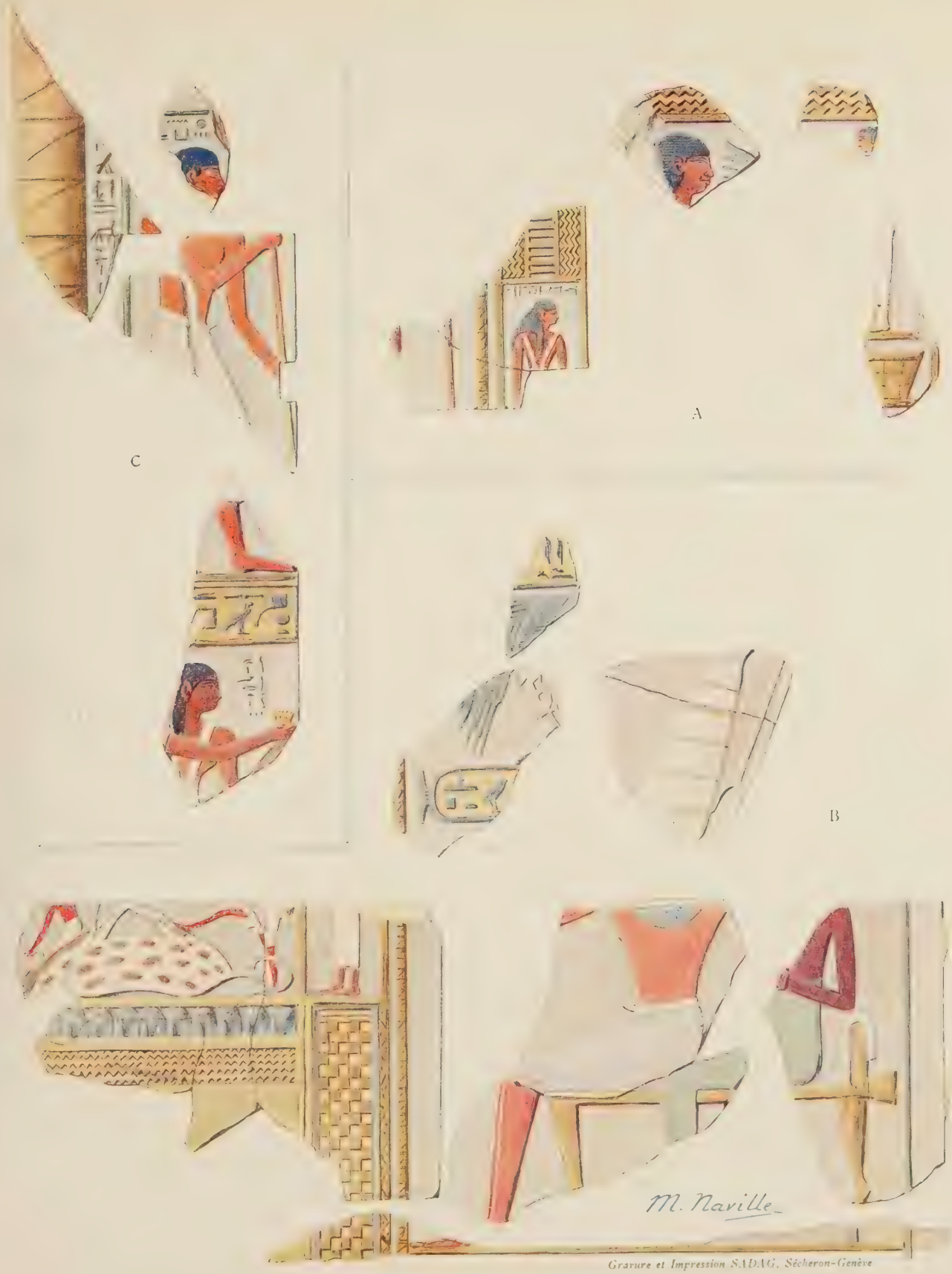

SHRINE OF SADHE. EAST SIDE

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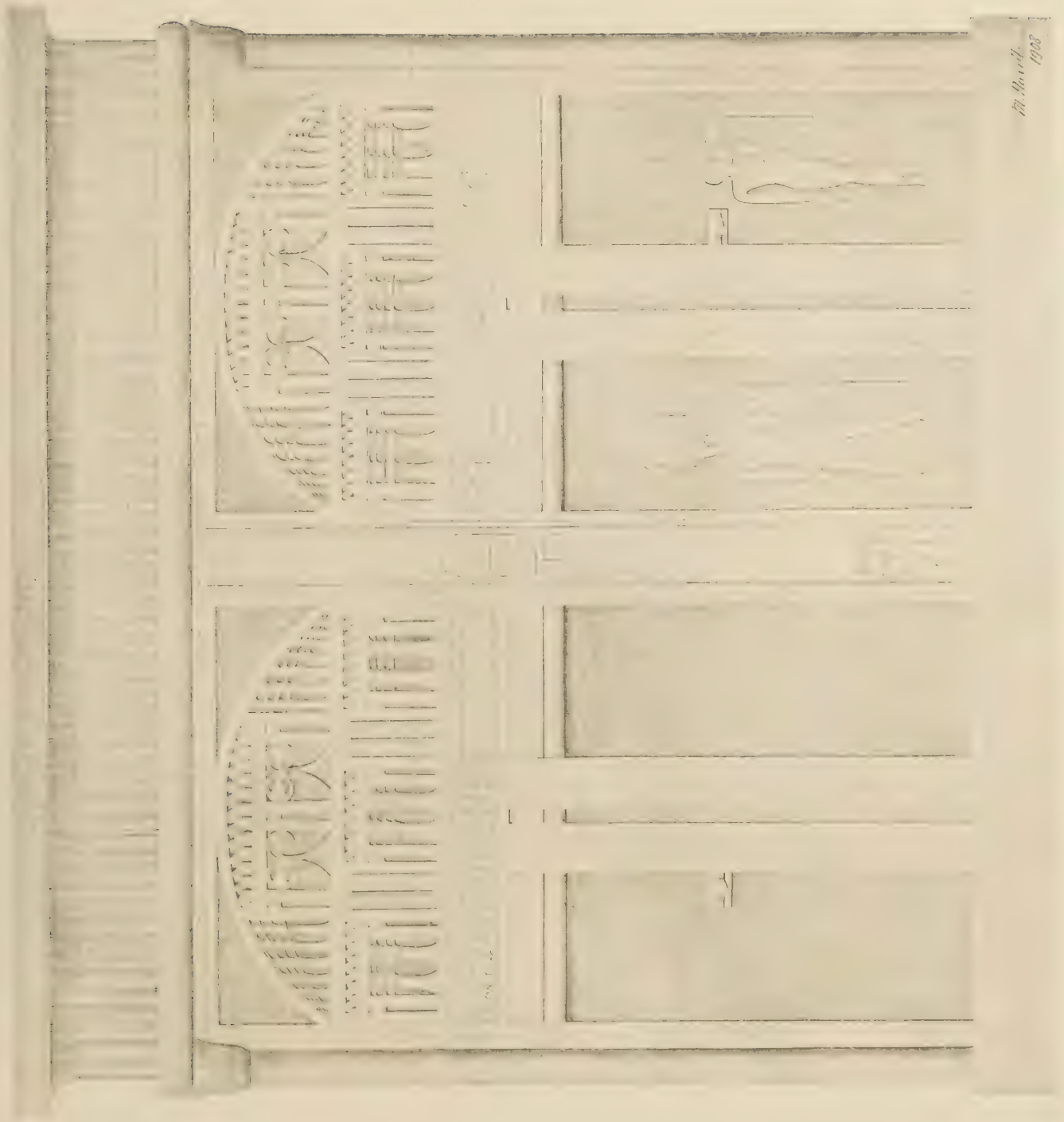
SHRINE OF SADHE. - A EAST SIDE. - B NORTH SIDE



SHRINE OF AASHAIT. SOUTH SIDE

A

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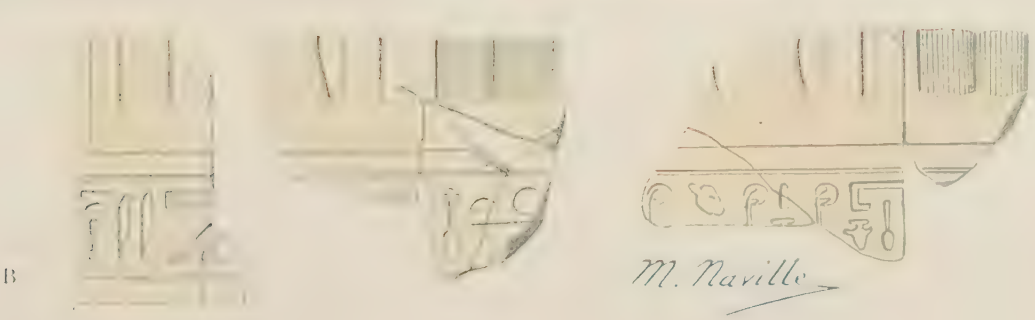

B

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SHRINE OF AASHAIT. NORTH SIDE

SHRINE OF KEMSIT. EAST SIDE

Plate XX.

Gravure et Impression S.I.B.V.C.

PLAN.

XIth Dynasty work existing
d° destroyed
XVIIIth Dynasty work existing
Rock face

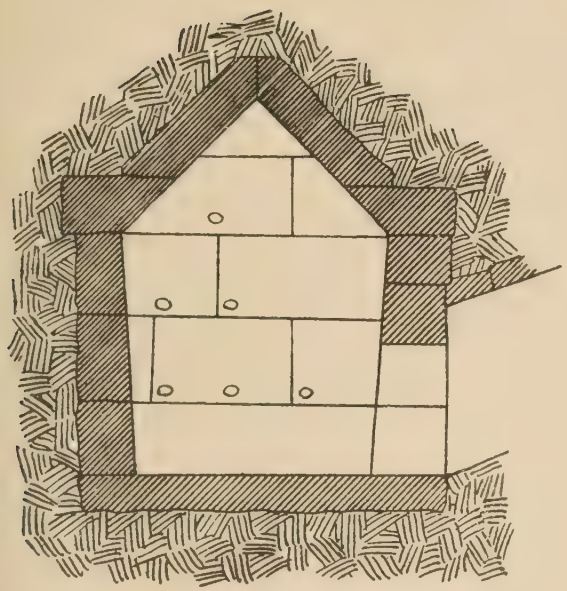
N E S W

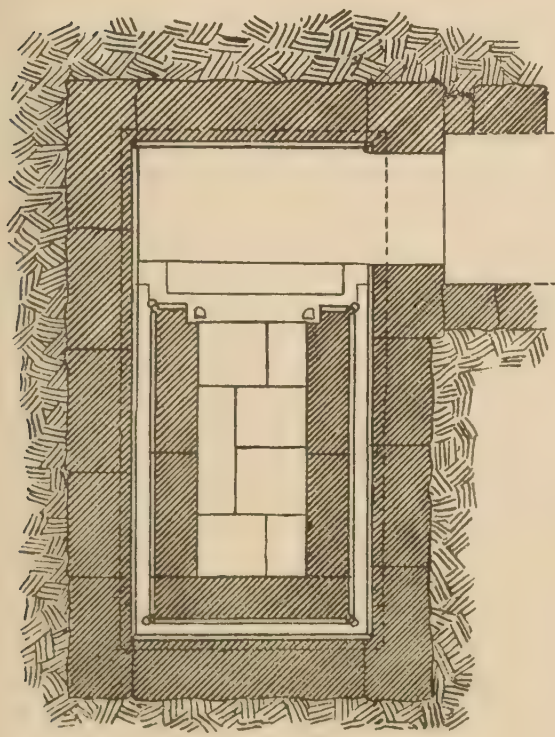
A

PORCH
ALTAR
CELLA
HYPOSTYLE HALL
PROMOS
OF
KA
SANCTUARY
FORE HALL OF HATHOR
SHRINE
TOMB 16
TOMB 15
TOMB 8
TOMB 9
TOMB 10
TOMB 11
BRICK WALL

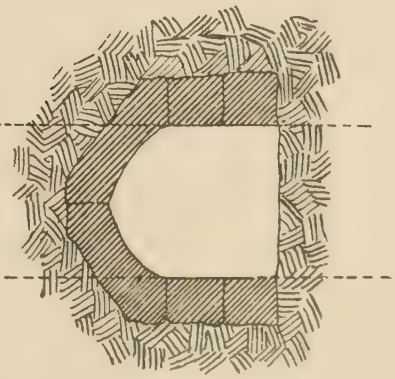
0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 METRES.
SCALE

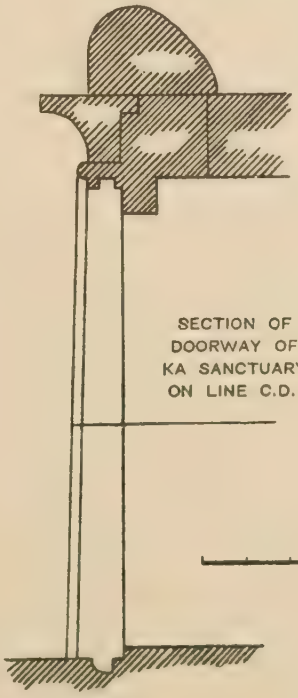
HATHOR SHRINE OF GREAT TEMPLE
NORTH COURT
WATCHMAN'S HUT
TOMB 1
TOMB 2
TOMB 5
TOMB 4
TOMB 3
TOMB 6
NORTH LOWER COLONNADE
NORTH-EAST COURT
BASE OF PYRAMID
HALL
PILLAR
UPPER COLONNADE
RAMP
B
SOUTH LOWER COLONNADE
SOUTH-EAST COURT
SOUTH COURT
TOMB 18
LATER BRICK BUILDINGS
SOUTH TEMENOS WALL





DROMOS OF
KA SANCTUARY





SECTION OF
DOORWAY OF
KA SANCTUARY
ON LINE C.D.

KA SANCTUARY

1 0 1 2 3 4 METRES

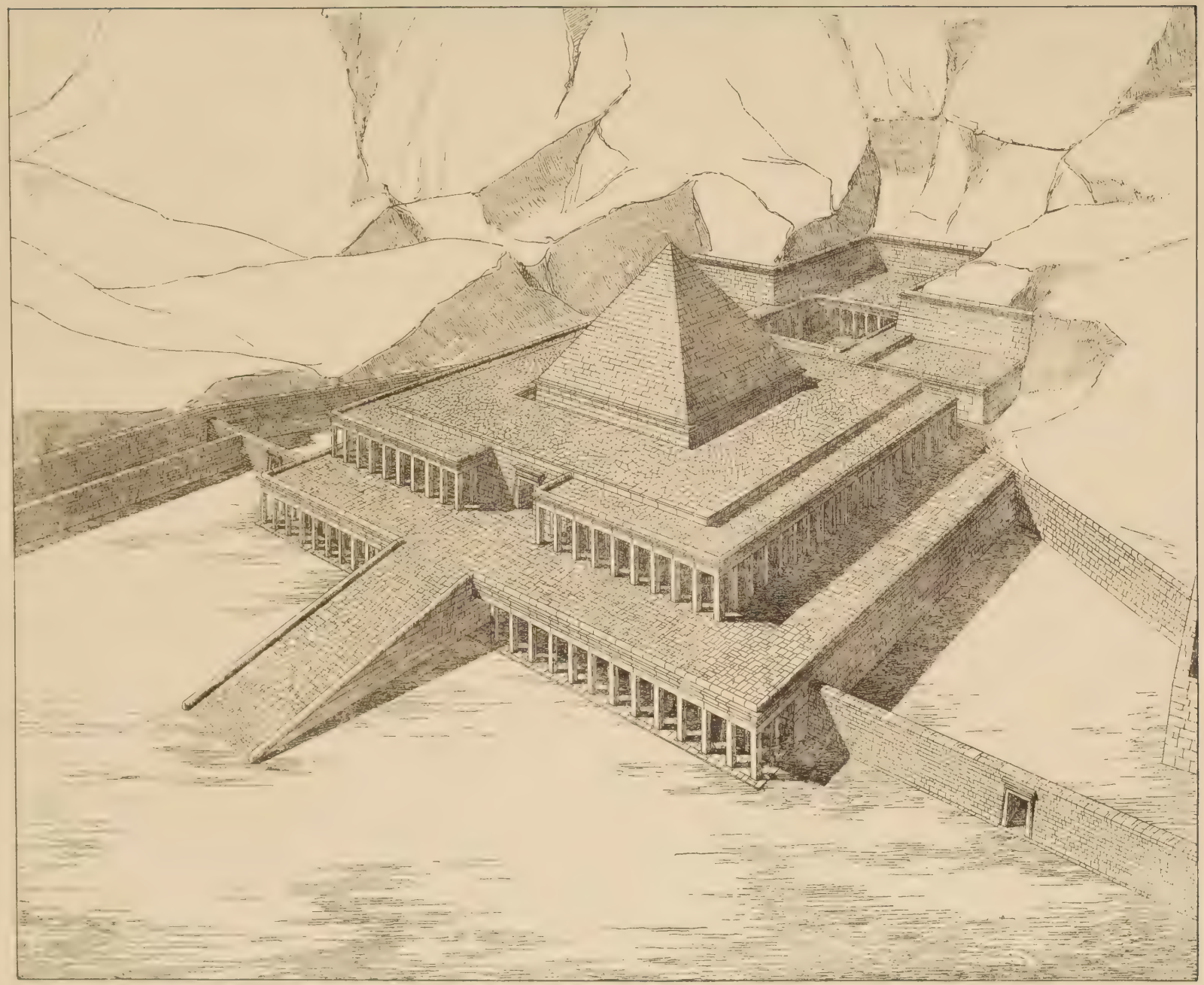
SCALE

1 2 METRES

SCALE

THE KA-SANCTUARY

THE XITH DYNASTY TEMPLE, DEIR EL BAHARI.



PERSPECTIVE VIEW OF THE TEMPLE RESTORED.

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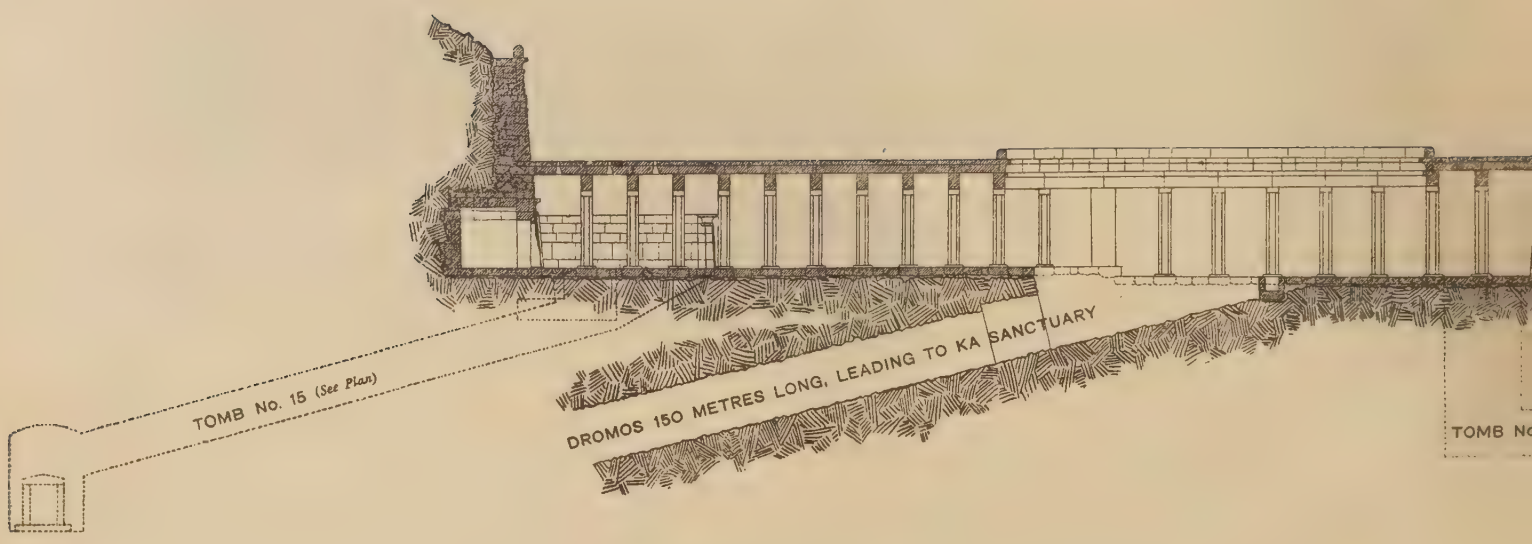

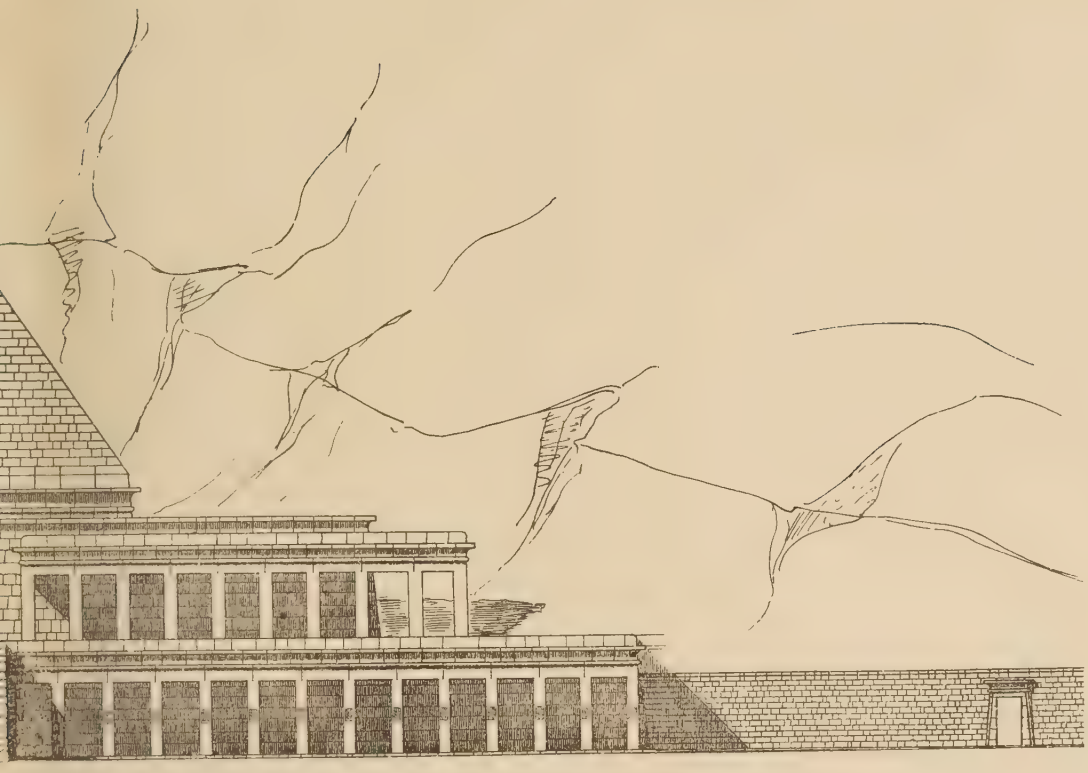

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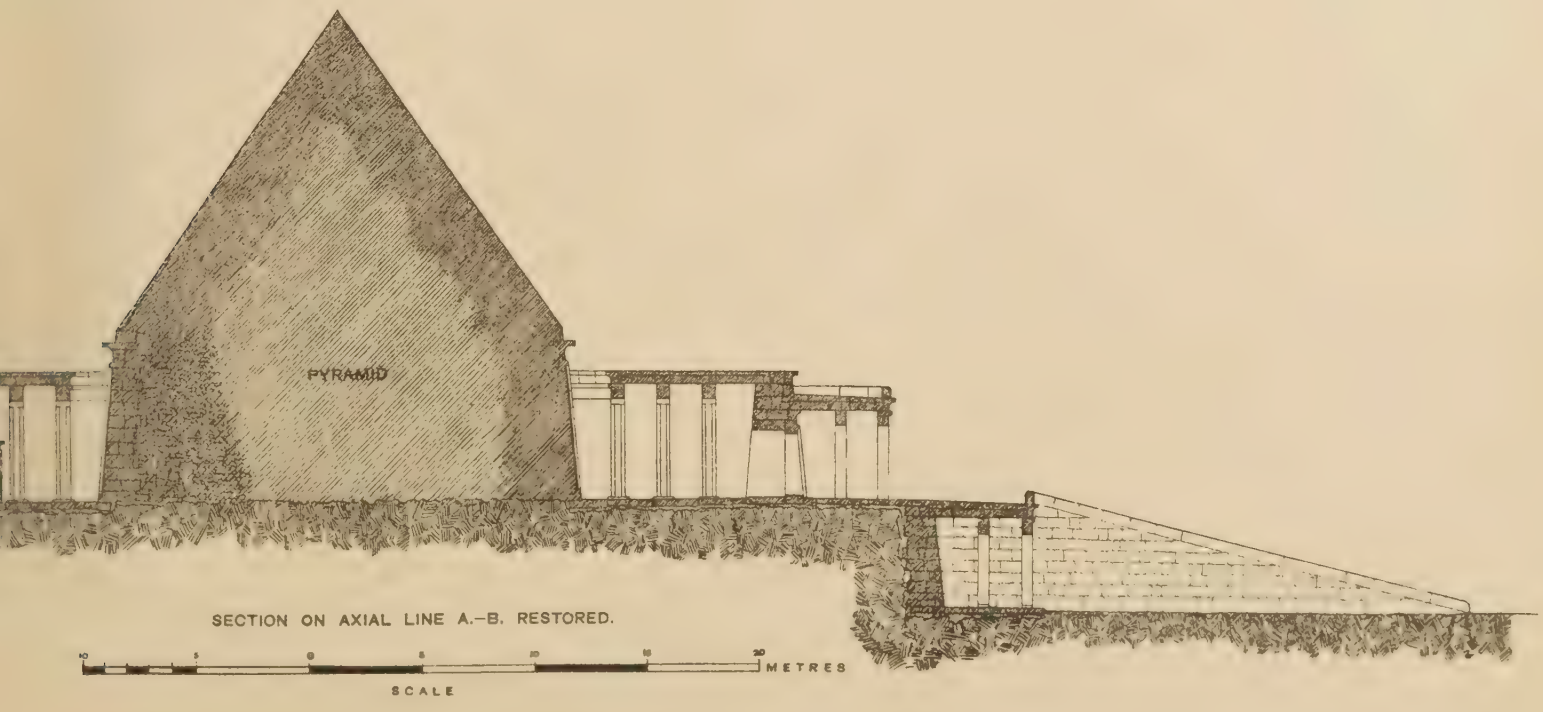

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